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1169, Jul. 472, El. 1066; *glæd* (on the strength of the metre) Ph. 92, 289, 303, 593; *glæd*, Cr. 1287.

These differences are highly significant, and decidedly make against the supposition of a Cynewulfian authorship for the *Phoenix*. Cynewulf himself does, indeed, vary slightly in his use of a few forms, for example, *ham*, dat. sing., Cr. 305; *hame*, Cr. 293; but he does not permit himself quite so radical a variation as to use *folas* for *fet*.

CONCLUSION.

The question of the authorship of the *Phoenix*, accordingly, stands thus: In the first place, there is absolutely no strong evidence which makes for a Cynewulfian authorship, the evidence advanced by Gaebler from vocabulary, characteristic phrases, and parallel passages being too weak to be regarded as anything like convincing. In the second place, there is much that makes decidedly against such a supposition: first, in the point of style; second, in versification; and third, in grammar. Lastly there is the lack of Cynewulf's signature—presumably attached to all, since attached to at least four of his poems; and this, in the absence of strong evidence for, should be conclusive against, a Cynewulfian authorship.

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NOTE UPON SOME SIMILARITIES BETWEEN *Le Grand Cyrus* AND *Le Misanthrope*.

Mlle. de SCUDÉRY has never been satisfactorily cleared of the accusation of having served as the model of the *précieuses*, the most ridiculed of the seventeenth century. Boileau and Molière, the bitterest assailants of the *genre*, have been accused in their turn of having been signally unjust toward this particular *précieuse*: they are still from time to time arraigned and acquitted without calling out any final verdict.

If Molière did direct unjustly some *traits* against Mademoiselle de Scudéry, he and she nevertheless sometimes strangely resemble each other in thought and theory. Victor

Cousin has pointed out¹ the striking similarity between certain passages of *Le Grand Cyrus*² and of *Les Femmes Savantes*;—similarity singularly piquant, since these passages express the views of the two authors upon what should be a woman's attitude toward learning. It is well known that the *Comédie Pastorale: Méricerte*, never completed by Molière, is based upon an episode of *Le Grand Cyrus*.³ It seems possible that the perusal of the ten interminable volumes of this same novel may have left other traces in the work of Molière.

Méricerte was represented for the first time in December, 1666. The *Misanthrope* appeared for the first time in Paris in June of the same year. It would seem that at that time the novel of Mlle. de Scudéry may have been more or less in Molière's mind, for the fourth volume of *Le Grand Cyrus* contains an episode, *L'histoire de Cléonice et de Ligdamis*,⁴ which can profitably be read with certain passages of the *Misanthrope*.⁵

The question which one naturally asks one's self in reading this episode is perhaps unanswerable; that is, did Molière consciously or unconsciously have in mind certain passages of it when writing the famous interview between Celimène and Arsinoé? At any rate the resemblances and differences are such as to render the reading of the corresponding passages interesting to those interested in the history of the *précieuses*.

Molière being Molière, every word of the *Misanthrope* tingles with vivacity and malice. Mlle. de Scudéry being the gracious, well-meaning person that her ten volumes reveal to us; the malice and vivacity of which she has no mean share, run a slender graceful thread through the rather prolix *badinage* of an interview unlike and yet not unlike the famous dialogue of Molière's *Misanthrope*. The two personages are a prude and a coquette, but Cléonice, very different from Arsinoé who,

¹ Victor Cousin: *La Société Française au 17e. Siècle*. Paris, 1853. Tome ii, pp. 173, and 295 ff.

² *Artamène, ou Le Grand Cyrus*. Rouen, 1654. Chez Augustin Courbe.

³ Tome vi, Livre 2, pp. 346-470.

⁴ *Le Grand Cyrus*, Tome iv, Livre 3, pp. 406-572.

⁵ *Le Misanthrope*, Act iii, Sc. 3; Act v, Sc. 4.

Contre ce siècle aveugle est toujours en courroux,
Elle tâche à couvrir d'un faux voile de prude
Ce qu'on voit chez elle d'affreuse solitude.

is a prude after Mlle. de Scudéry's own heart, visionary, virtuous, Platonic and of invincible attractions.

This

"adorable fille attirait tout ce qu'il y avait d'honnêtes gens en ce lieu là tout le monde voulant avoir la gloire d'être de ses premiers amis, et de lui avoir rendu les premiers services."

The coquette, veritable coquette, Mlle. de Scudéry paints, with becoming reservations, in as attractive a light as the "charmant esprit," Cléonice.

"Car à dire les choses comme elles sont, elle a tant de charmes en toute sa personne, et tant d'agrément en toutes ses actions qu'il n'est pas aisé de se défendre de l'aimer des qu'on la voit; étant certain qu'il y a dans ses yeux, je ne sais quel enjouement obligeant et passionné qui émeut le cœur de tous ceux qui la voient. Mais Madame pour achever de vous dépeindre Arteline, qui a assez de part à cette histoire, il faut que vous sachiez qu'il n'a jamais été une personne plus coquette que celle-là. Car non seulement elle voulait gagner ses amants par sa beauté et son esprit, mais aussi par ses soins et par sa civilité."

Being equally attractive, and very good friends, as friends go, these two persons lack the dramatic value of the Arsinoë and Célimène of Molière.⁶ They say, however, to each other with the frankest kindness and gentle malice some of the same things that the rivals of *Le Misanthrope* sling with such bitter irony into each other's faces.

Cléonice impelled by the same motive professed by Arsinoë; "voulant lui persuader qu'elle faisait tort à sa beauté de souffrir que tant de gens espérassent de pouvoir posséder son cœur," reproaches Arteline:

"Car enfin, lui disait Cléonice, vous ne me ferez point croire que cette multitude qui vous suivent, vous suivent sans espérer, et vous ne me ferez pas croire non plus qu'ils puissent tous espérer si vous n'y contribuez rien. Vous voulez qu'on vous regarde, vous regardez les autres: vous donnez quelques

⁶ It is interesting to note in passing that Cléonice and Arteline are in a certain way rivals for the favor of Ligdamis; a *Misanthrope* so far as an extreme aversion for the passion of love is concerned. He breaks with a friend just as soon as this friend falls in love.

assignations et quoique je sache que tout cela aboutit à dire trois ou quatre paroles en secret et à faire un grand mystère de peu de chose; c'est un secret, c'est un mystère et par conséquent, un crime, parceque à parler raisonnablement, on ne se cache point pour une chose innocente, comment voulez-vous que des gens que vous accablez de faveurs n'espèrent pas tout ce qu'on peut espérer? Ne songez-vous pas que la jeunesse ne dure pas toujours et que la vieillesse et la galanterie ont une antipathie si grande qu'il n'y a rien de si opposé? Comment ferez-vous donc quand tous vos galants vous abandonneront?"

For Célimène's:

"L'âge amènera tout et ce n'est pas le temps
Madame, comme on sait, d'être prude à vingt ans."

Arteline replies:

"Ne soyons pas si prévoyantes, car pour moi, je me trouve si bien de ne songer point à tant de choses que je ne veux pas croire votre conseil ni devenir trop prudente de peur d'être malheureuse. Il me suffit quand je suis à la saison des roses de regarder dans mon miroir si le peu de beauté que j'ai ne durera pas jusqu'aux premières violettes et quand je m'en suis assurée je me mets l'esprit en repos."

None of the accusations of Molière's Célimène are applicable here.⁷ Arteline merely points out brightly the great danger incurred by the "froides et sérieuses, qui font les fières et cruelles," of allowing their hearts to be seriously touched at last. And, she adds:

"Si je n'avais pas peur que vous ne dérobassiez mon secret et qu'il ne vous prît envie de vous en servir je vous découvrirais le fond de mon cœur."

This, although of widely different import, recalls Célimène's answer to Arsinoë's "L'on a des amants quand on en veut avoir."

"Ayez en donc Madame, et voyons cette affaire,
Par ce rare secret efforcez vous de plaire."

They part the best of friends, but not until Cléonice has suggested the situation which Molière employs to prepare the *dénouement* of his play:⁸

"Vous dites de petits secrets à l'un, vous raillez des autres avec quelqu'un d'eux, et

⁷ Molière probably did not have Mlle. de Scudéry in mind when he wrote:

"Elle fait des tableaux couvrir les nudités,"

but one thinks involuntarily of her "modestly draped Venuses," in reading the isolated line.

⁸ *Le Misanthrope*, Act iii, Sc. 2, end. The agreement between the two Marquises.

quoique vous vous moquiez de tout le monde, je trouve pourtant que vous avez lieu de craindre qu'à la fin tous ces gens ne se moquent aussi de vous. Car enfin s'il prenait un jour fantaisie à tous ces amants de s'entredire tout ce que vous avez fait pour eux, ou seriez vous?"

The final punishment of Artelinde is brought about in much the same way as that of Célimène. She writes to all of her different admirers arranging appointments with them. Through an interchange of address all the letters arrive at the wrong destination, and Artelinde becomes the laughing stock of the town. Cléonice, for all her Christian charity, is not above enjoying the confusion of her dearest foe.

To any one who takes the trouble to read the passages above indicated, a general resemblance cannot fail to present itself. Is this similarity merely accidental—such as would arise from the treatment of two subjects not wholly dissimilar? Mlle. de Scudéry wishing to paint the delights of an "amitié tendre" and to point at the same time a moral for coquettes who harden their hearts to such delight; Molière pointing the same moral howbeit with very different intent. At any rate, it is interesting to find that the same woman who has often been supposed to have been the target of the malicious shafts lanced by Molière against prudes, has painted a coquette having much in common with Célime,⁹ and that a prude can say agreeably the disagreeable speeches of Arsinoé.

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GERMAN LITERATURE.

Modern German Literature. By BENJAMIN W. WELLS, Ph. D. 12mo, pp. ix, 406. Boston: Roberts Brothers, 1895.

No other book of the year seems to me to deserve a more hearty welcome from the American student and teacher of German literature than Dr. Wells' series of essays or chapters on this subject. The reader feels himself guided by an earnest, well-balanced student, capable of sifting his materials and choosing out of the vast mass only the most

⁹ This is not the only instance to be found in Mlle. de Scudéry's works of sympathetic pictures of coquettes and of coquetry. They appear frequently, especially in the *Entretiens*.

characteristic and most helpful facts for the American college or university student. Dr. Wells does not write for Germanists, but for cultured foreigners. "They will want to know," he tells us in his preface,

"not about the 'Muspilli' or the 'Wessobrunn Prayer,' but, first of all, about what men are writing and reading now, and then about what they continue to read of the works of the older generation."

With this as his platform, he discusses: I. The Origins; II. The First Fruits, Klopstock, Wieland, Herder; III. Lessing, the Reformer; IV. The Young Goethe; V. Goethe's Manhood and Old Age; VI. Goethe's "Faust;" VII. Schiller's Early Years; VIII. Schiller on the Height; IX. Richter and the Romantic School; X. Heinrich Heine; XI. Imaginative Literature Since 1850. To these eleven essays is added a full index to authors and their more important works.

The author does not pretend to encyclopædic completeness. His sole aim is "to further literary appreciation and enjoyment." He does not strive so much to be original in treatment as to be judicious in selecting and forceful in presenting essentials. The style is easy and natural. Biographic details are freely intermingled with literary estimates and criticisms, the whole, however, presenting a homogeneous and organic narrative.

The book is distinctly a student's companion. The foreign student is almost necessarily curtailed in his enjoyment and appreciation of the better things in German literature. Often does the spirit escape in the laborious dissecting process of grammatical analysis. Frequently textual difficulties leave nothing but "the lees to brag of." Dr. Wells labors to minimize this danger and to imbue the learner with the conviction that he is, indeed, pursuing an intellectual movement, and that he is being brought in contact with forces that have molded the life and thought of the nation, and which in turn have been molded by these.

In the 'Origins' we have a condensed yet clear-cut sketch of the main lines of literary development prior to the eighteenth century awakening. There is a close relationship, more observable in German literature than in any other, between the national or political feeling of exaltation and its expression in